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he begins to understand that his time is near, and that somebody is walking over his grave.

Such are a few of the odd fancies which our Saxon forefathers left us as an heir-loom. Signs and omens, such as ancient Romans might have gathered from the flight of birds, and ancient Britons from the writhings of a sacrificial victim, our Saxon ancestors detected in every trifling circumstance of daily life. Such fancies are still

retained in Holland and in Germany, and here, in England, are not forgotten. It seems strange, indeed, that at any time such

"Trifles light as air"

should have affected the mind of man, but that they have done so is beyond all dispute, and such folk-lore forms an extensive chapter in the delusions of the olden time.

EGYPTIAN ANTIQUITIES.

MUCH controversy has taken place among men of science as to the physical character of the ancient Egyptians. It may be thought that of a people so ancient abundant testimony would be found in the works of the Greek travellers and historians, but the difficulty has been created by the conflicting statements of those writers, rather than by their silence on the subject. Volney maintains that they were negroes, and founds his opinion on passages in the works of Herodotus, Æschylus, and Lucian. Ammianus Marcellinus says they were, for the most part, of a brownish colour; and in an old Egyptian document in the Berlin Museum, in which the contracting parties are described by their external appearance, one is called black or dark brown (the word may be rendered either way), and the other yellow or honey-coloured. Dr. Prichard infers from these accounts, that the ancient Egyptians were a dark-coloured people, and that, at the same time, great varieties of colour existed among them, as is the case with the modern Hindoos and Abyssinians.

Denon gives the following description, founded upon a personal examination of Egyptian statues, busts, and bas-reliefs: "Full, but delicate and voluptuous forms; countenances sedate and placid; round and soft features; with eyes long, almond-shaped, half-shut, and languishing, and turned up at the outer angles, as if habitually fatigued by the light and heat of the sun; cheeks round; thick lips, full and prominent; mouths large, but cheerful and smiling; complexions dark, ruddy, and coppery; and the whole aspect displaying, as one of the most graphic delineators among modern travellers has observed, the genuine African character, of which the negro is the exaggerated and extreme representation."

The figures which illustrate this article afford some specimens of the characters exhibited by Egyptian sculptures. The originals are in the Egyptian Gallery in the Louvre. Fig. 1 represents two unknown personages, probably husband and wife, as may be indicated by the figure of a child between them. There is nothing to indicate that these figures represent deities, royal personages, or indeed any persons of distinction; probably the man held some civil employment under the Pharaohs.

Fig. 2 is a statue in black granite, without a head, of which it has been deprived by accident. It was found on the site of the ancient Sais, and is considered a fine specimen of ancient Egyptian art. The attitude and the execution are superior to the majority of Egyptian statues; and we may here remark that the sculptors of ancient Egypt represented upright figures less often than those which are seated. There is an inscription on this statue, from which we learn that it represents Horus, the son of Psammeticus, and a military chief.

The ancient Egyptian artists sometimes represented men kneeling before a kind of altar on which their deities were represented in relief. We give two examples of this kind of sculpture. Fig. 3 is a statuette in stone, of heavy workmanship, representing a high functionary, called in the inscription, "Basilicus Grannatus, chief of the cavalry of the lord of two worlds, and guardian of the royal legs," kneeling before an altar, in a niche of which is a figure in relief of the god Osiris. Fig. 4 is a kneeling figure in black granite, supporting before him a sort of bench, on which three divinities are seated. The inscription on the upright slab at the back of the kneeling figure intimates that it is that of Ensanor, the son of Auwrer, who, among other titles, is called, "Chief of the gates of the meridional country."

Fig. 5 represents an individual called in the hieroglyphic inscription, Sepa, a prophet and priest of the white bull. The prophets were not in the first rank of the sacerdotal class, but took rank after the arch-prophets and the grand-priests attached to the worship of deified kings. This statue, which is regarded as one of

the most precious *moreaux* of the Louvre collection, is in calcareous stone, and appears to have been executed in the earliest period of Egyptian art. The position is simple, and the style of execution rude. The head is round, the shoulders rather high; the body presents an appearance of strength; the articulation of the knees is robust. The somewhat remarkable head-dress is painted black, and a green band is drawn under the eyes.

Fig. 6 is a representation of a bas-relief in calcareous stone from the tomb of Seti I., founder of the nineteenth dynasty, and a famous warrior, who succeeded to the throne towards the end of the sixth century before the Christian era. The figures are those of Seti and the goddess Hathor, supposed by Champollion to have been the Egyptian Venus, but more probably another name for Isis. Though both figures are in profile, the eyes, as was usual with the ancient artists, are represented full. The king has a youthful appearance; he wears a kind of scarf, the fringe of which is ornamented with two serpents, and sandals terminating in a point. His head-dress is adorned in front with a serpent, and he wears bracelets on his wrists, and a collar of four rows about his neck. His right hand holds the left hand of the goddess, and his left receives the collar which she holds out to him. The head-dress of the goddess is of great richness, and is surmounted by a solar disc between two cow's horns, from which a serpent hangs. She wears a collar of similar form to the king's. Her arms are bare, and adorned with bracelets and armlets; her feet are also bare, and ornamented with anklets. Her robe fits very closely to her form, and is curiously ornamented with lozenges and inscribed characters in alternate rows; the latter may be thus translated:—"Establisher of justice! we accord to thee many years, and power like that of the sun. Offspring of the sun! friend of the gods! Seti, the friend of Ptah! live for ever! Lord of two worlds, establisher of justice, we give thee many years and thousands of panegyrics. Beloved offspring of the sun! lord of diadems! Seti, the friend of Ptah, eternal as the sun! lord of two worlds, beloved by Hathor, inhabit always the land of peace and truth."

Ptah means one by whom events are decreed, and was used by the ancient Egyptians to designate the power or principle by which the universe was originated and presided over. Sometimes it was called Cneph, denoting a good genius; and it was represented symbolically by the figure of a serpent with its tail in its mouth—an emblem of eternity.

Figure 7 is a fragment of a bas-relief in calcareous stone, representing a funeral scene. The mother of the deceased lifts her hand to her head, with grief expressed in her countenance, perhaps to cover her hair with dust, according to ancient usage. A priest chants the funeral hymn, and behind him three persons utter exclamations of grief, or repeat the chorus of the hymn. In another compartment aquatic birds and plants are represented, and Charon's boat conveys the defunct across the sable waters of the lake of death. In a representation of a funeral on a tomb from the ruins of Thebes, the figures of the deceased and his sister are seated under a canopy, before a table covered with offerings; a priest pronounces their eulogy, and proclaims their right to be admitted into the realms of the blessed.

If we may form an idea of the complexion of the ancient Egyptians from the paintings found in their temples and tombs, the colouring of their statues and bas-reliefs, and of the sycamore cases in which their mummies are found enclosed, we must come to the conclusion that they were of a reddish-brown colour, like the existing Foulah and Kaffir tribes. The male figures are invariably painted with this colour, and the female figures sometimes of a lighter shade of the same colour, and sometimes yellow or yellowish-

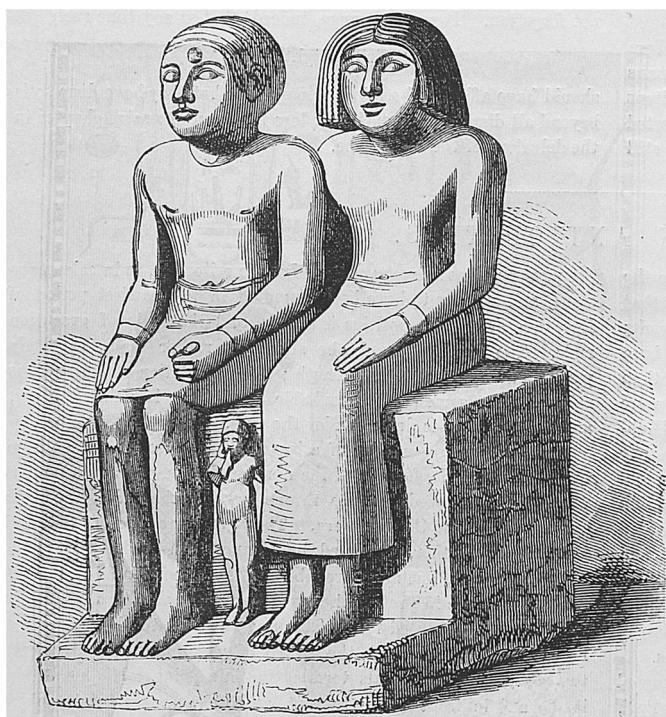


FIG. 1.—EGYPTIAN FIGURES (UNKNOWN).

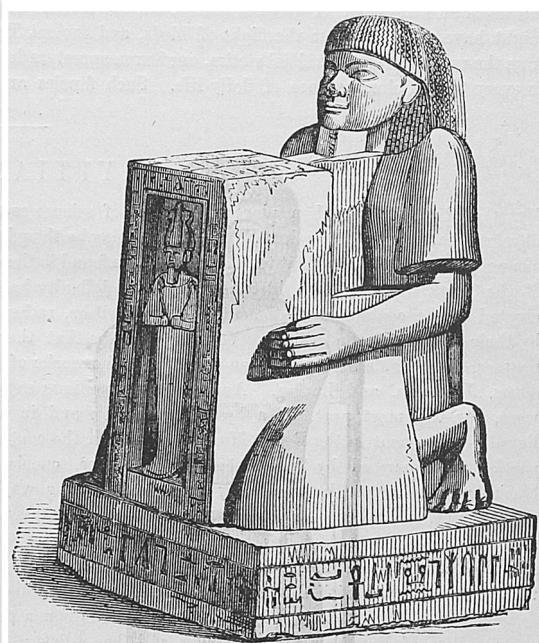


FIG. 3.—FIGURE BEFORE AN ALTAR (BASILIOS GRANNATUS).

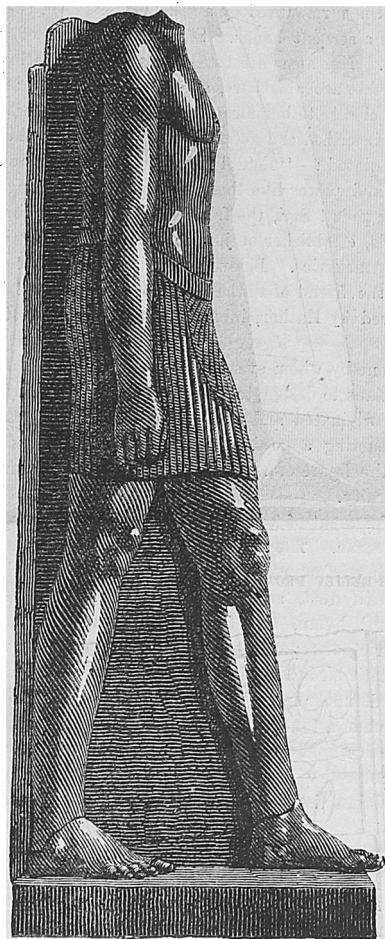


FIG. 2.—STATUE OF HORUS.



FIG. 4.—KNEELING FIGURE (ENSANOR).

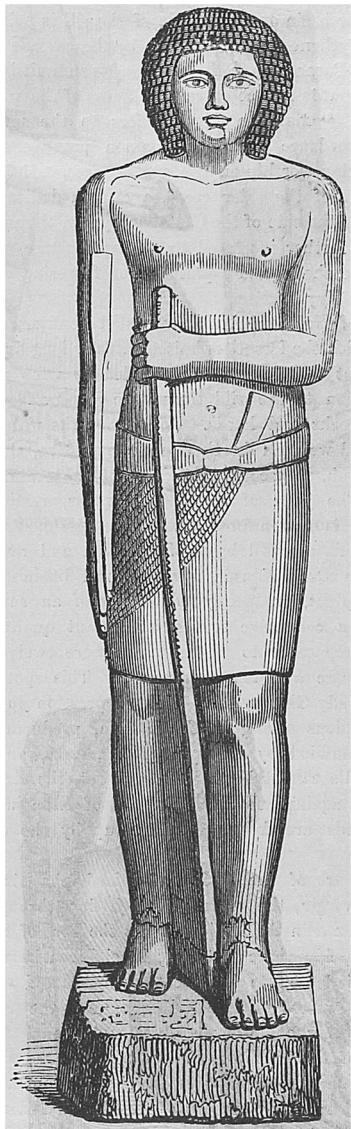


FIG. 5.—STATUE OF SEPA.



FIG. 6.—BAS-RELIEF FROM THE TOMB OF SETI I.



FIG. 7.—BAS-RELIEF REPRESENTING A FUNERAL SCENE.

brown. "This red colour," says Dr. Prichard, "is evidently intended to represent the complexion of the people, and is not put on in the want of a lighter paint, or flesh colour; for when the limbs or bodies are represented as seen through a thin veil, the tint used resembles the complexion of Europeans. The same shade might have been generally adopted if a darker one had not been preferred, as more truly representing the national complexion of the Egyptian race."

The Copts, who are well known to be the descendants of the ancient Egyptians, have yellowish-brown complexions, and features which bear considerable resemblance to those of mulattoes; and Denon says he was struck with the resemblance of the Copts to the old Egyptian sculptures. Mr. Ledyard, whose testimony is the more valuable as he had no theory to support, says: "I suspect the Copts to have been the origin of the negro race; the nose and lips correspond with those of the negro. The hair, wherever I can see it among the people here, is curled, not like that of the negroes, but like the mulattoes." This description agrees with those of Volney, Larry, and Pagnet; and the preservation of their language shows that the Coptic race has undergone very little change since the days of the Pharaohs.

CELEBRATED SPRINGS.

SPRINGS are interesting objects, whether we regard them as entering into the composition of picturesque scenery, in which character they appeal to the eye of the artist and the lover of the beautiful in nature, or as associated with classical and modern poetry, or with the bygone events chronicled by the historians of the older time. Whether gushing forth from the rock, and sparkling in the sunlight as their waters fall into their natural basin—or murmuring in the seclusion of some deep glen, half concealed by feathery ferns—or rising in the arid desert, to slake the thirst of the camel and his tawny rider, to whom the palm which invariably grows beside it affords a welcome shade—a spring is one of the most beautiful objects in nature. No wonder, then, that the active and poetic imagination of the old Greeks placed the springs of their country under the guardianship of the Naiads, and that their feeling of the beautiful led them to believe that the nymphs were grieved and displeased by the pollution of the sparkling waters which the gods had placed under their protection. What reader of classical literature has not heard of the fountain to which Ulysses was directed to go, to find his herdsman, when he returned to his native country? This fountain,

"Where Arethusa's sable waters glide,"

is about six miles in the interior of the island, the road leading to it ascending all the way. The water is continually percolating through the superincumbent rock at the top of a ravine, and falls into a small basin. The sides of the ravine are covered with evergreens and odorous shrubs, and before the spring stands a broken and crumbling arch, through which may be seen the blue waters of the Aegean sea. The summit of the rock, above the spring, commands an extensive and beautiful view of the islands and distant mountains of Greece. The goat-herds of the islands quench their thirst at this spring, which flows as brightly now as in the days of Homer, three thousand years ago.

Dodwell, who visited this spot, describes its waters as clear and good, trickling gently from a small cave in the rock, which is covered with a smooth and downy moss. It has formed a pool four feet deep, against which a modern wall is built, to check its overflowing. After oozing through an orifice in the wall, it falls into a wooden trough, placed there for cattle. In the winter it overflows, and finds its way, in a thin stream, through the glen to the sea. The French had possession of Ithaca in 1798, and the rocks of the Arethusan fountains are covered with republican inscriptions.

Who also has not heard of the Castalian spring on Mount Parnassus, in which the priestess of Delphos laved her limbs, and from which she was supposed to derive her inspiration? Of the former magnificence of the city and temple which in ancient times occupied this site not a vestige can now be discovered; but Parnassus still rears its rocky summit to the sky, and the Castalian spring still pours forth its sparkling waters.

"The shrine hath shrunk! but thou—unchanged art thou!
Mount of the voice and vision, robed with dreams!
Unchanged, and rushing through the radiant air,
With thy dark waving pines, and flashing streams,
And all thy founts of song! Their bright course seems
With inspiration yet; and each dim haze,
Or golden cloud, which floats around thee, seems
As with its mantle veiling from our gaze
The mysteries of the past, the gods of elder days!"

A small shallow basin on the margin of the rill is pointed out as the bath of the Pythoness, which is fed by the cascade descending through a cleft of Parnassus, as the snow on its summit is dissolved. This probably accounts for the extreme coldness of the water. The poetic expression, "Castalian dew," refers to the spray of the cascade. In accordance with the common practice of erecting edifices for Christian worship on the spots consecrated by the traditions and myths of the elder creed, a chapel, dedicated to St. John, now rises by the side of the Castalian spring, the picturesqueness of which is further increased by a large fig-tree, which produces an agreeable shade, and a profusion of flowering shrubs and trailing or pendant ivy.

In the desert of Northern Arabia may still be observed some of the springs at which the Israelites halted in their long and toilsome journey from Egypt to Palestine, still shaded by a few palms, and objects of contention to the wild tribes who wander from oasis to oasis with their flocks and herds. Sometimes the water is bitter and brackish; and we read in the Mosaic narrative, that "when they came to Marah, they could not drink of the waters, for they were bitter." The juice of a plant, however, rendered them palatable. There is reason for supposing the spot mentioned to be the spring Hawárah, a small basin of brackish and rather bitter water, near which Dr. Robinson found several bushes of a low-growing, thorny plant, producing red berries of an acid flavour, which are found a corrective to the unpleasant qualities of the water. "And they came to Elim, where were twelve wells of water, and threescore and ten palm-trees." This spot has been identified with Wady Gharandel, a slight depression in the wide desert, with a copious spring in the bottom, producing a small rivulet, and surrounded by date-palms, tamarisks, and acacias. Though twelve wells cannot be traced at present, the circumstance does not militate against the identification of Elim with Wady Gharandel, as wells are frequently filled up by the drifting of the sand.

In the upper part of the Valley of Jehoshaphat is a spring dedicated to the Virgin, the waters of which flow through a subterranean channel cut in the solid rock into the Pool of Siloam, an artificial reservoir, fifty-three feet long by eighteen broad. From thence the water is led off to irrigate the gardens and orchards in the valley. The waters of this spring exhibit the remarkable phenomenon of flowing at intervals, in a manner analogous to the flux and reflux of the tides of the ocean. Jerome first called attention to the circumstance, towards the close of the fourth century; but most modern travellers have discredited the story. Among the inhabitants of Jerusalem, however, the belief in the ebb and flow of the water is universal; and Dr. Robinson was enabled, a few years ago, to verify it by his own observations.

"As we were preparing to measure the basin of the upper fountain," says he, "and explore the passage leading from it, my companion was standing on the lower step, with one foot on it, and the other on a loose stone lying in the basin. All at once he perceived the water running into his shoe; and, supposing the stone had rolled, he withdrew his foot to the step, which, however, was also covered with water. This instantly excited our curiosity; and we now perceived the water rapidly bubbling up from under the lower step. In less than five minutes it had risen in the basin nearly or quite a foot, and we could hear it gurgling off through the interior passage. In ten minutes more it had ceased to flow, and the water in the basin was again reduced to its former level. Thrusting my staff in under the lower step, whence the water appeared to come, I found that there was here a large hollow space; but no further examination could be made without removing the steps. Meanwhile, a woman of Kefi Selwán came to wash at the fountain. She was accustomed to frequent the place